

PALIMPSEST/JURY CONCERT 3

conducted by Steven Schick

Wednesday, April 20, 2022 - 5:00 p.m.
Conrad Prebys Music Center, Experimental Theater

Daniel Corral

*Eikosany Study**

Pauline Ng

*Don't Fall Apart**

Steven Whiteley

*Amor Object**

Nathaniel Haering

Spate III

**world premiere*

The Palimpsest Ensemble

James Ernest Moore, electric guitar

Teresa Díaz de Cossio, flute

Rachel Allen, trumpet

Berk Schneider, trombone

Mari Kawamura, Pauline Ng, and Ashley Zhang, piano & keyboard

Grace Talaski, bass clarinet

Yongyun Zhang, Kosuke Matsuda, Michael Jones, Mitchell Carlstrom, and Rebecca Lloyd-Jones, percussion

Matthew Henson and Matthew Kline, double bass

Ilana Waniuk and Myra Hinrichs, violin

Alexander Taylor, viola

Robert Bui and Peter Ko, cello

Varun Rangaswamy, contrabassoon

Steven Whiteley and Daniel Corral, electronics

Steven Schick, conductor

Daniel Corral

Eikosany Study

Kosuke Matsuda, percussion
Mari Kawamura, piano & keyboard
Ilana Waniuk, violin
Robert Bui, cello
Matthew Henson, double bass
Daniel Corral, electronics

Steven Schick, conductor

Eikosany Study takes what I have learned from my prior electronic microtonal music and translates it for a (mostly) acoustic ensemble. *Eikosany Study* is also my first attempt at exploring the harmonic possibilities of an Eikosany—a 20-note scale built around just-tuned intervals (partials 1, 3, 5, 7, 9, and 11 in this case) arranged in a multi-dimensional lattice. The harmony moves through twenty 4-note, 6-note, and 10-note chords, modulating through common tones approximately every 30 seconds. The tempi are loosely based on the frequencies of the single pitches that I'm using as a tonic in each section. The stringed instruments are retuned to allow them to play notes of the Eikosany with natural harmonics (partials 2-7). The chimes divide the Eikosany into two octaves, with 10 notes in each octave. The synthesizer can play all 20 notes, but every two octaves on the synth equals one actual octave. Meanwhile, the piano plays only the two pitch classes that fit directly into this Eikosany: A and Eb. The music is a sort of gestural chorale, with 4 types of gestures: staccato notes, long tones, rhythmic pulses, and cloud-like arpeggiations. Each of these 4 gestural types are dominant at some point, and the piece very gradually changes how prominent each gestural type is. The chimes for *Eikosany Study* were made with support from a UC San Diego Department of Music Travel/Research Grant.



Daniel Corral

Daniel Corral is a mixed heritage Filipino-American composer/performer born and raised in Eagle River, Alaska. In Los Angeles since 2005, his work includes accordion orchestras, microtonal electronics, puppet operas, handmade music boxes, sound installations, chamber music, and intermedia collaborations.

Corral's music has been commissioned and presented around the world, including BAM's Next Wave Festival, Sundance Film Festival, REDCAT, MATA, Miami Light Project, Operadagen Rotterdam, Walt Disney Concert Hall, Göteborg Art Sound Festival, Iceland Academy of the Arts, Center for New Music, Pianospheres, and the Carlsbad Music Festival.

Corral taught at CalArts from 2016 to 2020 and the Los Angeles DCA declared him a 2019–2020 Cultural Trailblazer. Past residencies include APPEX, Marin Headlands Center for the Arts, I-Park, the Banff Centre, and Djerassi, with an upcoming residency at Loghaven, TN. His music has been released by Populist Records, Orenda Records, Innova Recordings, the wulf records, MicroFest Records, and independently. His teachers include James Tenney and Anne LeBaron.

Pauline Ng

Don't Fall Apart

Yongyun Zhang and Kosuke Matsuda, percussion

Myra Hinrichs, violin

Robert Bui, cello

Matthew Kline, double bass

Pauline Ng, piano

Steven Schick, conductor

*“don't fall apart
bits and pieces cracked and crushed
who will mend the ruins left untouched”**

*the first stanza of a poem I wrote before creating this piece



Pauline Ng

A composer and violinist from Hong Kong, Pauline Ng received her Master of Music in Composition from the University of Michigan and Bachelor of Music from the Oberlin Conservatory with double majors in Composition and Violin Performance. She has served as the Young Composer in Residence of the Detroit Chamber Winds and Strings and her works have been performed at the Midwest Composers Symposium and in various Honors Recitals at the Oberlin Conservatory. An active performer of new music, Pauline has taken part in several premieres internationally and has worked with the ICE (International Contemporary Ensemble) at the Ojai Music Festival. She is currently pursuing a Ph.D. in Music Composition at the University of California San Diego.

Steven Whiteley

κ̂⊠⊘⊗⊠_object

Yongyun Zhang and Michael Jones, percussion

Ilana Waniuk, violin

Robert Bui, cello

Matthew Henson, double bass

Steven Whiteley, electronics

Steven Schick, conductor

'I'll Never Smile Again' (written by Ruth Lowe and recorded by Tommy Dorsey and his Orchestra) is a song about memory and the nostalgia of separation. It was a #1 Billboard hit in 1940. In $\kappâ⊠⊘⊗⊠$ _object, the standard functions as a sort of metaphor for the way the past moves through digital devices and is deconstructed and decontextualized as it is distributed through virtual spheres. $\kappâ⊠⊘⊗⊠$ _object is about this way in which memory is transferred, transformed, and modified through virtual space.

A digital memory that can be reduced to a file or a link takes on an almost object-like quality, giving an illusory sense that it is at once graspable, permanent and immortal. Its continuous ghost-like life exists as a constantly-changing entity, in a ceaseless state of recontextualization and re-definition. This can result in the uncanny experience of reliving 'ghost memories' that are almost familiar, yet unsettlingly alien. This piece seeks to imagine (or 'auralize,' in Oliverosian terms) the private lives of these digital memory-ghosts.

It is the second year of the covid-19 pandemic, I have 13 different tabs open on Google Chrome and suddenly my Photos app sends me the notification: "you have a new memory," accompanied with a photo from 4 years ago of a group of (unmasked) people in a cafe. Nearly all of them I no longer really speak to. I suddenly find myself gaining new and surreal perspective on my present situation but also not quite able to feel the truth of the past. In this way, the existence of an entirely new 'memory object' entity was birthed, not made up solely through recognizance, but from the nature of the contexts surrounding and presenting it...



Steven Whiteley

Steven Whiteley (S.) is a composer, experimental media artist, multi-instrumentalist, & sound artist, working primarily with electronics and in transdisciplinary idioms. They are interested in post-humanism and embodiment, the mutability of the real, and the liminal space existing between the cyberbody and biobody when human beings engage with the virtual.

They have performed extensively as a multi-instrumentalist and have toured Europe, the UK, Canada, and the US with various collaborations, and have had their music featured on publications like Pitchfork and The Wire. Their compositions have been performed at such conferences and festivals as: the MATA Festival in New York, Internationales Musikinstitut Darmstadt OPEN SPACE, Dublin Music Current Festival in Dublin, Ireland, WOCMAT 關於 International Conference on Computer Music & Audio Technology in Hsinchu, Taiwan, MA/IN Matera Intermedia Festival (received Honorary Mention Award) in Matera, Italy, and the Mise En Music Festival in New York amongst others.

They completed their Bachelor of Music Degree at McGill University in Montréal, where they studied with Melissa Hui and Philippe Leroux, and are currently a PhD student in Composition at UC San Diego.

Nathaniel Haering

Spate III

James Ernest Moore, electric guitar

Teresa Díaz de Cossio, flute

Grace Talaski, bass clarinet

Varun Rangaswamy, contrabassoon

Rachel Allen, trumpet

Berk Schneider, trombone (tenor)

Mitchell Carlstrom and Rebecca Lloyd-Jones, percussion

Ashley Zhang, piano

Myra Hinrichs and Ilana Waniuk, violin

Alexander Taylor, viola

Peter Ko, cello

Matthew Kline, double bass

Steven Schick, conductor

While seeking to expand on the concepts and material found in *Spate I* and *II*, I was immersed in their erratic, panicked atmosphere. I became obsessed with the idea of frantic, futile solos lashing out violently from silence with such constant intensity and fervor that they resulted in a kind of horrified stasis, a unit of grotesque and vicious sustain, striving endlessly but going nowhere, grasping desperately at nothing in the pursuit of a distant unseen hope.



Nathaniel Haering

Nathaniel Haering is deeply interested in the use of live electronics to expand the artistic capabilities of traditional instruments and augment their timbral horizons while enriching their expressive and improvisational possibilities. This perspective is also highly influential and represented in the gestural power and extended sound worlds of his purely acoustic work. He has collaborated with and had works performed by Grammy® Award-winning Vietnamese performer and composer Vân Anh Võ, Trio Accanto, Ensemble Mise-En, Mivos Quartet, Wild Up, and members of WasteLAnd, Ensemble Ipse, Ensemble Dal Niente, and the LA Phil. Winner of the 2019 ASCAP/SEAMUS Student Award, the 2019 PRIX CIME Residency Prize, and the Mixed Media Award of Distinction from MA/IN festival in Matera, Italy, Nathaniel's work can be found on flux, vol. 33 as well as multiple volumes of Music from SEAMUS. His pieces have recently been featured at the International Computer Music Conference in Shanghai, Seoul, and NYC; the Toronto International Electroacoustic Symposium in Toronto; Noisefloor Festival at Staffordshire University, UK; VIPA in Valencia, Spain; WOCMAT in HsinChu City, Taiwan; SONIC MATTER in Zürich, Switzerland; and at numerous other international venues. Nathaniel is currently pursuing a Ph.D. in Music Composition at the University of California San Diego.